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hymns are not included, those who have at all won their way to public favour have a place in the volume; and any one may be easily referred to by means of the alphabetical index. The work will be found invaluable to all who are seeking for reliable information upon the Songs of the Church; and every credit is due to its author for the zeal with which he has devoted himself to the preparation of so excellent and useful a book of reference.

METZLER AND CO.

Johann Sebastian Bach: his Life and Writings. Adapted from the German of Hilgenfeldt and Forkel. With additions from original sources.

WE regret that the inexorable demands upon our space will not permit us to do more than recommend this work to all musical students. The translation of Forkel's "Life of Bach" having been long out of print, it was a happy thought to adapt portions of Hilgenfeldt's more elaborate book on the same subject, "with such additions from Forkel and other sources as seemed desirable." The result is an exceedingly interesting little volume, which we are confident will be read both with pleasure and profit.

NOVELLO, EWER AND CO.

Le Carneval de Rio. Pièce de Salon.
La Rose. Morceau Elégant.
Où vas tu, oiseau? Pièce descriptive.
Le Zephyr. Morceau Elégant.
Les Yeux bleus. Impromptu.
Par J. W. Harmston.

THESE Pianoforte Pieces, by a composer of whom we have before made favourable mention, will be found useful to teachers; for, although unpretentious in design, there is an elegance in the passages which should recommend them to all who desire to cultivate a refined taste, as well as a brilliant execution. The first on our list reminds us of the "Carnival of Venice," made so popular to amateurs by Schulhoff's pianoforte arrangement. The introduction is somewhat rambling and unsatisfactory, but the theme is graceful, and effectively varied. Why, at page 6, the four crotchets should be written in the upper part against the flowing bass in § rhythm, we are at a loss to understand: surely the usual licence of writing two quavers against three might have been adopted, and we think that the passage marked "Facile" might then have been dispensed with; for any player who could execute the rest of the piece could most certainly vanquish this small difficulty. In "La Rose" we have a *cantabile* theme, treated with tenderness throughout; the only fault being that, after the modulation into G flat, the return to the original key is somewhat abrupt. "Le Zephyr" has perhaps a more pleasing subject than any of the pieces under notice; but the plan of throwing off *arpeggios* between the holding notes of the melody has now become such common property that we can scarcely tell one piece from another. We almost wish that Thalberg had patented this invention years ago, so that no other composer should have been permitted to infringe his right. The title, "Où vas-tu, oiseau," will sufficiently show the character of the next piece on our list; but in this case the "little warbler" sings a welcome song; and does not indulge in that reprehensible exuberance of spirits which would cause us not to care particularly where he was going to, provided he went away from us. The opening is particularly refined; and the variety of touches in both hands will prove useful to young players, who may be safely trusted with this elegant trifle, delicacy of treatment, rather than executive power, being needed for its due interpretation. The Impromptu—strangely christened "Les yeux bleus"—is based on an exceedingly simple theme, with which some powerfully accented octave-passages in the left hand appear somewhat out of keeping. The second subject, in the subdominant, is very melodious. The piece is throughout of one colour—a compliment to the possessor of the "yeux bleus" which is entitled to be respected—and the gentle nature of the passages, with the exception of those in octaves, which we have already mentioned, is most appropriate to the subject. "La Rose" and "Le Zephyr" are also published as duets, the last-named piece being perhaps somewhat more effective in that form than as a solo.

Presto alla Tarantella; for the Piano. By Agnes Zimmermann.

A BRISK and effective Tarantella, in A minor, which may be recommended to agile pianists both for pleasure and practice. The passages lie well under the hand; and it should be mentioned that the composer has judiciously indieated the leading fingers, wherever it is probable that a difficulty might arise. After the animated first subject, the second theme, in the relative major, steals in with beautiful effect, an admirable contrast with the sustained melody being obtained by a crotchet accompaniment on the half bar, with occasional triplets. After some well-conducted modulations, the first subject is re-introduced, in the original key, and the second subject in the tonic major, a fresh interest being thus awakened at the very point where it was most needed. We like this unpretending Tarantella as much as anything we have yet seen from this rising young composer.

Le Vélocipède, Valse brillante, pour Piano. Par Rosario Aspa.

A CHEERFUL waltz, in C major, evidently written for teaching purposes, and appropriately dedicated "aux élèves de Miss Chapman." There is nothing strikingly original in this little piece; but small fingers will be able to master the passages; and there is a second subject, in A minor, which contrasts well with the opening theme.

Gondoliera Song.
A Song of Spring.
Composed by Siegfried Jacoby.

THERE is character about the "Gondoliera" of this composer which is truly refreshing, in these days of common-place. The melody has a lazy flow, in excellent keeping with the words; and the detached quavers for the right hand, on the last note of each triplet, have an admirable effect. The modulation into A flat, and the semiquaver accompaniment, proceeding in thirds with the voice part, are convincing proofs of the power to invest a simple composition with much interest. We should be glad if our remarks upon this song could draw that attention to it which its merits entitle it to. The "Song of Spring" is scarcely as attractive as the one just noticed. The melody, however, is extremely vocal, and the pedal bass at the commencement is effective. The accompaniment is carefully written throughout; and the scale passage in the symphony is a point worthy of attention.

ROBERT COCKS AND CO.

O Fair Dove! O Fond Dove! Song. Written by Jean Ingelow. Composed by Alfred Scott Gatty.

WHETHER the number of vocal compositions propped up by the "Royalty" system may effectually exclude songs of merit which do not enjoy the advantage of such artificial support, we cannot of course pronounce; but certain it is, that if vocalists who have the power of introducing works to public notice were to select merely the best specimens of the class, the one now before us would very shortly receive attention. The composer has set the words of Jean Ingelow like a musician and a poet: indeed we have not met with a contralto song for some time so thoroughly to our mind. The alternation between F major and the relative minor is most happily managed; and the voice part carried on with the left hand, against the *staccato* accompaniment with the right, is highly effective: the melody, too, throughout is deeply sympathetic with the feeling of the poetry, and the harmonies are thoughtful and always appropriate. We hope to meet with Mr. Gatty again.